

American Art News

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LONDON LETTER

London, Nov. 10, 1919.

Among the many types of professional persons whose means of livelihood were diminished by the war, few have suffered more acutely than the architect. Not only were his activities restricted at the time to the buildings involving not more than the expenditure of 500 pounds, but now that we have returned to times of peace, the cost of production of building materials and the wages of labor have so enormously increased that for the time being all architectural plans are more or less in abeyance. I am told that the number of architects who have temporarily abandoned their profession for others more lucrative is phenomenal. At this at a time, when their services ought to have been peculiarly in request for the remedy of the prevailing shortage in accommodations!

As regards the artists, although in many instances, some are commanding higher prices than ever for their work, others, less successful, are obliged to accept exactly the same terms as in pre-war days. This with the cost of canvases, frames, packing and paints, which has increased enormously, leaves them in a very much poorer condition than ever before. In addition, never have there been so many appeals made to their kindness in behalf of charitable objects, for the artist like the actor, is proverbially open to the call of his poorer brethren. At the present time, it may be alleged with confidence that there is not much "profiteering" afoot so far as the average artist is concerned!

The Viennese Tapestries

An amusing story is current as to the result of the journey taken to Austria by the Duveen brothers in connection with the tapestries and other works of art, which it was reported were for sale. It appears that the announcement as to the Government's intention to part with these must have been made prematurely for a certain clause in the Peace Treaty enacts that no such treasures can be at present disposed of. Consequently, it seems to have been assumed in Vienna that the great art dealers had arrived in the capacity of bankers to arrange for a loan for the necessitous Viennese, and many were the attempts made in various directions to negotiate one. It is understood that the sale of the objects d'art will only be permitted, provided that the Allies are satisfied that the necessary money cannot be raised by any other means.

A Versatile Artist

What strikes one primarily at the Nevinson Exhibition at the Leicester Galleries is extraordinary versatility of this many-sided artist. So skilful does he prove himself in so many realms of art, that he can beat the fashionable portrait-painter at his own game, be as entertaining as the professional cartoonist, as distracting as the most confirmed Cubist, and even as sentimental as the most devoted adherent of the anecdotal school. But whatever form his inspiration may take, Nevinson is invariably interesting and stimulating. Whether he be warlike, domestic, humorous or sentimental, he is always individual. His "Peace" exhibition in Leicester Square is one of the most interesting shows now to be seen. It is even more attractive than his "War" shows and that is saying a great deal in its favor.

Chinese Pottery and Bronzes

After the flamboyance of color and the eccentricities of modelling to which modern decorative objects have of late accustomed us, the collection of Chinese pottery and bronzes being shown at the Paterson and Carfax Gallery of 5 Old Bond St., comes as a very welcome oasis in the artistic desert. Revealing their depth of beauty, not at the first glance but after careful and sympathetic study, these ancient relics of Chinese craftsmanship enthrall the beholder. L. G.-S.

A fine landscape by R. M. Shurtleff was recently purchased by a Locust Valley collector for a sum reaching well into the thousands.

The fourth annual exhibition of the Brooklyn Society of Etchers will be opened in the Print Galleries of the Brooklyn Museum on Wed., Dec. 3.

BORGLUM WINS SUIT

A jury before Supreme Court Justice Whitaker, has decided that Gutzon Borglum, sculptor, complied with the terms of his contract with the late Mrs. Julia L. Butterfield for the erection of a heroic statue of her husband, Gen. Daniel Butterfield, representing the General at the Battle of Little Round Top. The sculptor agreed to erect the statue for \$54,000, but after \$21,600 had been paid and Mrs. Butterfield had died, Albert F. Hagar, the sole surviving executor, declined to pay the balance of \$32,400 on the ground that the statue was not artistic, did not resemble the war veteran and was not colossal. The jury viewed the statue before the verdict for \$32,400 was returned.

HIGH PRICE FOR A DAINGERFIELD

The Ferargil Galleries announce the sale of Eliot Daingerfield's canvas, "The Genius of the Canyon," to a wealthy collector of the Middle West, for \$15,000, probably the highest price ever paid at a private sale for the work of a living American artist.

LAFAYETTE STATUE FOR METZ.

Paul Bartlett, the well-known sculptor, is working on the statue of Lafayette which the Knights of Columbus will present to the city of Metz. There will be four pedestal bas-reliefs representing, Gen. Pershing at the tomb of Lafayette, Pres. Wilson reading his war message to Congress, Marshal Foch delivering his message prophetic of the recapture of Metz to the K. of C. Supreme Officers, and Columbus on the Santa Maria. The statue will be made partly of bronze from captured German guns, and will be presented to the city of Metz on Lafayette day, Sept. 6, 1920.

CHINESE ART TO SWEDEN

The unique collection of Chinese works of art made by the late Li Hung Chang, one-time viceroy of China, which for years collectors tried vainly to acquire, has been bought by a Swedish syndicate and a valuable part of it has been given to the Stockholm National Museum by the purchasers.

METROPOLITAN MUSEUM ACCESSIONS

There has recently become the property of the Museum, what is considered one of the most important single accessions made for the Department of Prints since its establishment in 1917, a complete set of 42 proofs of the woodcuts of the Dance of Death designed by Hans Holbein the younger and cut by Hans Lutselburger. The set acquired by the Museum comes from an English private collection, unknown for many years, and was evidently made up piece by piece. It is on view in the Room of Recent Accessions.

On exhibition in the same room, are two important drawings by Ingres, purchased at the Francois Flameng Sale in Paris. Both are examples of the artist's work of his earlier period; one is a sheet with three drawings of a nude man, studies for the dead body of Acron in the artist's picture of Romulus Victor over Acron; and the other, a remarkable pencil drawing of "An Unknown Man."

Other acquisitions by the Museum, also on display in the same room, are: a group of rare Ming porcelain, five Korean XVI century paintings, and various specimens of laces and textiles. Robert W. and Lockwood de Forest have given to the Museum a collection of 39 examples of East Indian metalwork, which has been shown in Gallery E-13 as a loan, and where it will continue to be on view.

The opening of the exhibition of modern French art, which was to take place this month, due to labor troubles on our waterfront, has not yet arrived in this country, but it is hoped the show will open about the middle of Dec.

It is announced that through the gifts of John D. Rockefeller, Jr. and others, another series of eight orchestral concerts will be given at the Museum during Jan. and Mar. A. A.

PORTLAND, ORE.

Among the new loans to the Museum of Art are the following paintings: "Church in Normandy," and "In the Chaos near Villewill," by Homer D. Martin; "Landscape," by George Michel; "Sailing Ships," by E. Boudin; a chalk drawing by Theophile Bock; and two drypoints, "Returning to the Trenches" and "A March through Flanders Mud," by C. R. W. Nevinson; and, "Girl with Sunshade," by Edouard Manet.

An important exhibition of Japanese prints and of the minor arts of the Orient is being arranged in a small gallery.

MEMORIAL ARCH CRITICISED

The National Sculpture Society adopted resolutions at a special meeting, recently, against retaining the temporary arch in Fifth Ave. at Madison Square as a permanent memorial to the great war. The vote was 20 to 6 in favor of the resolutions. The main idea embodied was that the arch was not a suitable memorial for the men who fought and died for American ideals.

A clause in the resolutions urged that the widest competition be had in determining the form that the memorial should take. The President, F. G. R. Roth, who presided, was empowered to appoint a committee of five to appear before the Art Committee of the Mayor's Memorial Committee and present the protest of the sculptors.

It was suggested by one of the speakers that it had been proposed that the memorial should take the form of a bridge across the Hudson River, with a suitable memorial arch at the landing on this side. He said that the States of N. Y. and N. J., and the U. S. Government would doubtless aid the construction of such a memorial.



"THE ODALISQUE"

Rembrandt Peale

Signed and Dated 1843

Recently purchased by William A. Burnett for the Amherst Museum

GARDNER ART MUSEUM

Fenway Court, Boston, the home and art museum of Mrs. John L. Gardner, will be open for three days next week, Nov. 24, 25 and 26. The hours are as usual, from noon until three o'clock, and the attendance is limited to 250 each day. Mrs. Gardner has acquired recently and will exhibit for the first time this month, a remarkable portrait of a woman painted by John S. Sargent. This work was bought at one the important art sales in Paris. Another recent acquisition to be shown now for the first time is the bronze statue of "Young Socrates" by the late John Donoghue. The figure is about two feet and six inches in height, and it is considered the finest work by this American sculptor, whose struggles for recognition are said to have led to his untimely death.

It was Horace Brodsky, of Greenwich Village, whose individual conceptions have aroused much comment in this country and in Europe, who designed the remarkable stage settings for the first act of Gounod's "Faust," which formed the principal attraction at the Rivoli Theatre last week. Little has as yet been heard of this artist, but his color designs and the general excellence of his settings bespeak him a good future in stage work.

German museums were negotiating for the collection when the war put an end to their plans. The purchase price is understood to have been more than a million kronen (about \$280,000), but the intrinsic value of the collection is incalculable. It includes numerous old paintings, bronzes of great worth and ancient ceramics.

BUTLER ART INSTITUTE

The new director of the Butler Art Institute of Youngstown, O., is Miss Margaret Evans, a Youngstown girl and a graduate of Columbia University, who is in full charge. In this connection, Mr. J. Massey Rhind, the well-known sculptor, writes to correct the statement made in a recent issue of the Art News, that he is "virtually now the acting-Director of the Institute." Mr. Massey disclaims any connection with the Butler Art Institute, which he understands is being ably managed by Miss Evans.

An exhibition of paintings by the late John Enneking is being shown at Gill's Art Rooms, Springfield, Mass. Mr. Enneking was a good landscape painter and gloried in autumn sunsets and springtime in its delicate beauty.

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ACKERMANN GALLERIES EXHIBITS

Bertram Sandy, an English artist who served during the war in the British Aviation Corps, is showing a series of watercolor drawings of American aeroplanes at work in France, at the Ackermann Galleries, 10 E 46 St., through Nov. It is impossible to view these vivid, life-like pictures of aerial warfare without emotion. Each one tells its tale of valiant effort, oftentimes of heroic sacrifice, and the beholder is carried away by the sense of surrounding danger in almost breathless suspense as to the outcome of the encounter. There is a fine realism, tempered by true artistic interpretation, in these colorful representations that are so evidently personal impressions reported by one who was in the thick of the fight.

The following titles speak for themselves: "The Encounter," "A Flight over the Lines," "Across the Track of the Bombing Planes," "Troop Strafers," "An Elusive Hun," "The End of a Hero," "A Bombing Operation," "Attack on American Observation Balloon" (an authentic and poignant episode in the Argonne), and "The Solitary Scout."

Another exhibition in these galleries is composed of old English sporting prints, a remarkably fine assemblage of rare old colored prints none less than 100 years old, and all in perfect condition. Among the choicest are: Set of four "Hunting," after T. Woodward, engraved by Fielding (proof before all letters); set of four "Shooting," after Jones, engraved by Pyall (very rare set); set of four "Fox Hunting," after H. Aiken, engraved by Sutherland (very fine impressions); old color print, "The Baby Pack," after H. B. Chalon, engraved by Ward; set of four fine old London "Coaching Scenes," after J. Pollard, engraved by G. Hunt. In addition to the prints there are several very fine Sporting Paintings by well-known artists.

HASSAM AT MILCH GALLERIES

It is a decidedly brilliant display that greets the visitor to the Milch galleries, 108 W 57 St., where Childe Hassam will be the attraction until Dec. 6. The majority of the works are recent accomplishments, scintillating and glowing with life and movement, and presenting the personal vision and strength of character that urge a facile brush. "Fire Opals" is a sparkling bit of color and an interesting design. A rose red light that filters through the hat of a lovely young girl and lights her opal jewels, is so ably handled as to astonish even those who are most familiar with the wizard light effects accomplished by this artist. "Kitty Hughes," the lovely young model, who died in 1917, is one of the best figure works in the display. Beauty of expression and the charm so characteristic of the sitter have been rendered with sentiment and sympathy. "Oregon Apples," with their yellows and greens expressed in a soft alluring quality, makes an especial appeal. "The Laurel in the Ledges, Appledore," is well composed and fine in color. "The Marshall-Neil Rose," showing a girl at a piano, is another excellent work. Beside the oils there is a group of watercolors, pastels, etchings, lithographs and drawings, all interesting in design and color.

DALLAS ART ASSOCIATION

The opening of the First Annual Exhibition of Contemporary International Art, given in the ballroom of the Adolphus Hotel, Dallas, Texas, took place on Wed. last. The inaugural address was given by Dr. Christian Brinton. The reception committee consisted of Gov. William P. Hobby and Mrs. Hobby of Austin, Mayor Frank Wozencraft, Dr. Robert E. Vinson and Mrs. Vinson of Austin, and Mrs. Harry Payne Whitney.

The works selected to represent the various nations were chosen with discrimination. France has among her representatives, Courbet, Cottet, Gerard Legout, Manet, Monet, Gaston La Touche, Pissarro, Raffaelli, Lucien Simon, Odilon Redon, Sisley and Rodin. Russia has Boris Anisfeld and Nikolai Fechin; Italy, Camillo Innocenti, Mancini and Monticelli. Sweden has her Zorn, David Eström and Hodler; Norway her Thorlof Holboe and Max Liebermann. There are sculptures by Elie Nadelman to represent Denmark and paintings by the Spaniards Zuloaga and Ramon Zubiaurre. The Americans are: George Bogert, Mary Cassatt, Robert Chandler, George Bellows, Irving Couse, Henry Golden Dearth, Thomas Dewing, Paul Dougherty, Guy Pene Du Bois, Frederick Frieseke, Lillian Genth, W. J. Glackens, Childe Hassam, Robert Henri, Eugene Higgins, George Inness, Rockwell Kent, Max Kuehne, Ernest Lawson, Haley Lever, George Luks, Carl Melchers, Richard Miller, Theodore Robinson, John S. Sargent, John Sloan, Albert Sterner, Edith Thompson, Olive Tilton, Allen Tucker, John H. Twachtman, Horatio Walker, Nan Watson, Whistler, Herbert Adams, Jo Davidson, Diedrich Hunt, Daniel French, Sherry Fry, Paulanship, Macdonies, O'Connor, Rumsey, Gertrude Whitney, Mahonri Young, Augustus St. Gaudens, James Fraser and Miriam Warneck.

JULIE STOHR AT TOUCHSTONE

Julie Stohr is showing twenty oils, executed in California and elsewhere, at the Touchstone Art Gallery, 11 W 47 St., under the direction of Miss Tucker, until Nov. 30. Japanese men, women and children have seemingly exercised a spell upon the artist, and she has disregarded the "yellow peril," at least enough to paint individuals and groups with a strong sense of characterization. Her "Japanese Boy," smilingly stands before the observer, and in pose is typical. "Miki and Iko," is a bit of artistic research work, of a mother and child. "Yeisha," is a careful registry of a maiden from the flowery kingdom. "Chinese Woman," features a Chinese adult, in a blue kimono, in the midst of a landscape setting. "Sisters," is a pleasing group, of three Japanese children, with rosy faces.

Miss Stohr's "Portrait of Charlotte B. Coman," is a pleasing example of portraiture. In it the artist has depicted most happily Miss Coman in her declining years. The simplicity of the gown, the kerchief necklace, with the old-time brooch, and the morning cap, with the intelligent eyes, are all well executed in a broad fashion. Some of her Indian and other types, as well as her "Society Bud," dressed in blue and wearing a picture hat of the same color, are full of promise. The same remark applies to her picture of "The Carpenter."

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BROOKLYN SOCIETY EXHIBIT

The Brooklyn Society of Artists is holding its annual Autumn Exhibition at the Pratt Institute Art Gallery, Ryerson St., Brooklyn, until Nov. 29. The showing, while not great, is nevertheless good, with landscapes predominating. George Sietke, Jr., contributes two well painted canvases, "Along the Palisades" and "Palisade Cliffs." Nicolas S. Macsoud is represented by two Oriental subjects, "A Street Scene in Cairo" and "Reading the Koran." A little landscape by Eugene Arthur Jones derives its chief charm from the red roof of the New England barn. Clara Fairfield Perry is well represented by a couple of old New England sketches, painted with skill and charm. M. Wood Whittaker shows one canvas dealing with a hill-side landscape, and another featuring a garden. Both are deserving of praise.

Alexandra R. Harris sends the only two ivory miniatures in the show, of which the still-life subject is the better. Howard Notman has been successful in his treatment of "Cascade." It is almost photographic in finish and thus violates all modernistic methods. "Mountain Lakes," by the same artist, is a better painting subject and the overhanging tree branches impart distinction to the picture. Gustave Wiegand's "Autumn," is a fine reminiscence of New England in the good old days of well sweeps and homesteads, which Mr. Wiegand has put into his picture with charm and effectiveness. Fred G. Cumming shows two pictures, in one of which he extols the charm that lurks in N. Y. as a painting motif, while in his "Gloucester Rocks," he has gone far away to the Mass. coast in the glorious summertime to paint a famous coastline.

A. G. SCHULMAN AT CITY CLUB

Eighteen oils enter harmoniously into the City Club's current exhibition, to continue to Nov. 21. "Landscape under Shadow," has the chief place in this exhibition and is broadly painted. In "September Evening," the grouped trees with their rounded crowns are painted with much spirit. "A Group of Cedars," expresses the majesty of these trees, and the landscape is pleasing. "Summer of Mason's Island," is a good interpretation of a famed painting locality. The island's trees, in fine grouping, are happily painted and a well conceived sky is an effective background. "Moonlight on Mystic River," recalls joyous moments spent on this tidal river, and the moonlight adds to the romance of the picture. "Clump of Sassafras," again testifies to the love of the artist for trees. The composition of this small painting is noteworthy and the picture is well balanced. "Chestnut Grove in Winter," shows admirably the fast disappearing chestnuts carrying the winter snow lodged upon their forked branches. The winter atmosphere is pleasingly indicated.

CHINESE PORCELAINS AT DUVEEN'S

For the first time since 1913, the Duveen Galleries, 720 Fifth Ave. are holding an exhibition, through Nov., that distinctly represents art objects from their own collections. Their last display, a group of famous portraits, made such a stir that they planned to continue holding exhibitions every other year. The outbreak of the war caused them to abandon this project which has now been revived in a remarkable group of antique Chinese porcelains, the majority of which were purchased from the Morgan collection. The assemblage embraces many notable specimens and covers distinctly interesting periods. Examples produced under the T'ang dynasty (A. D. 618-906) are of rare beauty. The Ming period during which so much of the beautiful blue and white designs were made, is fully represented, and the noted red decorations of this epoch have a prominent place in the display. Other notable dynasties exploited are the Han, Wei, Chin, Sui, Chou, Yuan and Ching. Many pieces of the famous "powder blue," remarkable in tone and brilliancy, claim serious attention, and there are cases of the noted sang-de-boeur, clair-de-lune, and wonderful representations of the haricot vert, cafe au lait and several rare shades of yellow glaze. Perhaps the most fascinating example in this fine collection, is a case of that rarest of all red varieties, the famous "peach-bloom" glaze. There are but five of these small pieces, as the number that the entire world contains is limited. It is an array of rare porcelains that no art lover can afford to miss.

UNION LEAGUE EXHIBITION

H. Humphrey Moore had not seen his native America for nearly 40 years, until after the war broke out in Europe. He lived in France, where he was an intimate friend of Fortuny, Spain and Japan. It was while in the last named country that he painted the interesting collection of pictures shown at the Union League Club last week, under the direction of Harry Watrous, Chairman of the Art Committee.

The paintings were first shown in Paris where they made a sensation. Nearly all are small pictures with much detail, illustrating Japan and Japanese customs. Yet there are breadth of vision, beautiful color and spontaneity in each of the works. The directness of the painting, good drawing and tasteful composition, all reveal an artist well grounded in his craft which he mastered at a time when art was all and time and money were secondary considerations. Such subjects as "Nikko Temple, Kyoto," one of the larger works, "Tomb of Tycoon, Nikko," "Mother and Child in a Shop," "Japanese Tea Garden," "Tea Houses in Tokyo," "Japanese Juggler" and "Street Scene in Yokohama," he has rendered picturesquely and feelingly.

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CHANGE OF ADDRESS

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"WHAT IS THE ART NEWS?"

At the annual meeting of the Women Painters and Sculptors Association, held last week in the Fine Arts Building, the trouble between a dissatisfied member and the hanging committee, freely discussed in the Art News last year, was again to the fore. Amidst the turmoil of a vindictive minority bent on punishing any member who dared to throw the light of public judgment on their methods, and the conservative and just majority of fair-minded women, one strange visitor, evidently from Mars, was able to make her voice heard above the din as she naively asked, "what is the Art News, anyway?" The uncontrolled laughter that greeted her question had a soothing effect, even on the radical ladies. Dozens of voices chorused the meaning of the Art News, now in its eighteenth year, and tried to explain what it stood for, but it was not until a tactful member had managed to reach the side of the innocent artist and whispered that the Art News was "the only art newspaper in the world," that the fair Galathea awakened to the importance of art advertising.

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FOLEY SALE, ENGLAND

The recent sale at Rutley Lodge, Claygate, England, the seat of Lord Foley, brought a total approaching \$500,000. The old French furniture fetched exceptionally high prices, even for these days, and Messrs. Duveen paid 9,870 pounds sterling for a pair of Régence parquerie commodes with massive ormolu mounts, each nearly 5 ft. wide. Mr. Frank Partridge paid 1,280 sterling for a small table inlaid in various woods and ivory, and 1,720 sterling for a Bouille side-table. A Louis XVI writing table brought 1,980 sterling from Mr. M. Harris, and kingwood and marqueterie table of the same period fetched 1,260 sterling. Among the pictures, a Greuze oval of Barbarie de Courteille as a flower girl, realized 4,000 gns., and another Greuze, 1,000 gns., while a small Rembrandt of a woman nursing a child went for 4,000 sterling. Mr. Frank Partridge purchased a Rose du Barry cup and saucer for 280 gns., a Sevres cabinet for 470 gns., and a pair of Sevres jardinières for 800 gns.

NEW GALLERIES OPEN

An auspicious opening of the new Madison Galleries, 106 W 57 St., took place this week when some 20 canvases by contemporary Americans were placed on view. This small but choice display includes some unusually fine examples. For instance, E. Lampert Cooper's "The Entrance to the Village," one of the best, if not the best, painting done by this clever artist; Albert Groll's "Flying Clouds, Arizona," "Navajo Desert, Arizona" and "Rockaway Beach," this last an unusual theme for the painter par excellence of Western deserts and skies, but wonderfully effective in its wide stretch of beach in the foreground and the crowd of figures against a cloud flecked sky; "Haunt of the Partridge," by Robert H. Nisbet, an exquisite piece of autumn coloring; and two remarkable Gloucester pictures by Hobart Nichols. E. H. Potthast's "First Experience" may also be reckoned among the finest works by this interpreter of joyous childhood. His "Brighton Beach" and "Surf Bathing" are living, moving representations. Two small canvases, signed Spencer Nichols, are among the gems of the collection. "The Pearl," a marine phantasy, has the opalescent tints and radiance of the precious stone, and "Autumn Gold" is a glowing presentment of autumnal foliage. H. A. Vincent shows "Inner Harbor," and "Net Menders," two canvases in this artist's strong and colorful style. Colin Campbell Cooper, Eliot Clark and Cullen Yates are represented by characteristic and admirable work.

OBITUARY

Andrew J. Hoyt

Andrew J. Hoyt, an artist who painted portraits of many prominent Philadelphians, died at his home, 258 S 11th St., Phila., last week. Mr. Hoyt, who was 72 years old, had been ill with pneumonia. He retired ten years ago. He had been connected with the Academy of the Fine Arts and is survived by his wife and a daughter. The late Henry Hoyt, also an artist of note, was his brother.

John A. Anderson

John A. Anderson, for many years connected with the Tiffany Studios, died recently at Havana, Cuba, where he was superintending the decoration of the President's palace. He was born in Sweden 55 years ago and was a pioneer settler in the Bedford Park section of the Bronx.

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American Artists

WILLIAM MACBETH
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Foreign Paintings

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Academy of the Fine Arts
THE OLDEST ART SCHOOL IN AMERICA

Winter Term
October 6, 1919, to May 29, 1920
Instruction in Drawing, Painting, Illustration
and Sculpture.

Faculty: Charles Gaffey, Hugh H. Breckenridge,
Henry McCarter, Joseph T. Pearson, Jr., Daniel
Garber, Philip L. Hale, Robert Vonnob, Arthur B.
Carles, John F. Harbeson, Charles de Geer. Seven-
teen Cresson Scholarships awarded this year for travel
in Europe and America.

ELEANOR B. BARKER, Curator
Broad and Cherry Streets PHILADELPHIA

FOR SALE

Paintings by French Masters

Gaston Latouche Louis David
Granet Nattier Lagrenece
and others

To be sold Privately

Address: P. C., c/o American Art New
15 East 40th Street

The well-known firm of Cannell
& Chaffin, Inc., of 720 Seventh St.,
Los Angeles, opened a new gallery
early in Nov. with a collection of
paintings by prominent Americans;
Hassam, Murphy, Daingerfield, Bal-
lard Williams, Geo. Elmer Browne,
Geo. Bogert, Lillian Genth and
others. Other exhibits include
early French, Italian and Spanish
furniture, tapestries and pottery.

HENRY REINHARDT & SON
Old and Modern
PAINTINGS

New York

565 Fifth Avenue

Chicago

536 S. Michigan Avenue

Paris

12 Place Vendome

ART EXHIBITION CALENDAR

American Society of Miniature Paint-
ers--The 21st Annual Exhibition.
Arden Galleries, 599 Fifth Ave.
Nov. 24-Dec. 31. Offerings must
be sent Nov. 21 only.
Corcoran Gallery of Art, Washington,
D. C.--Seventh Exhibition of Con-
temporary American Oil Paintings.
Dec. 1919-Jan. 1920. Entries from
Wash. on or before Dec. 1. N. Y.,
Boston and Phila. entries on or
before Nov. 21.
National Academy of Design--Winter
Exhibition. American Fine Arts
Galleries, 215 W 57 St. Dec. 12-
Jan. 11, 1920. Exhibits received
at 214 W 58 St. only on Nov. 24-
25, 9 A. M.-5 P. M.
Pennsylvania Academy of Fine Arts
and the Phila. Watercolor Club--
17th Annual Exhibition. To Dec. 14.
Pennsylvania Society of Miniature
Painters and the Pennsylvania Ac-
ademy of the Fine Arts. To Dec. 14.

CALENDAR OF SPECIAL
NEW YORK EXHIBITIONS

Ackermann & Son, 10 E 46 St.--Water-
color Drawings of American Aero-
planes at work in France. By Bert-
ram Sandy. Old English Sporting
Paintings and Prints. To Dec. 13.
American Museum of Natural History,
Central Park, W.--Industrial Art,
textiles and costumes. To Nov. 30.
Ardsley Studios, 110 Columbia Hgts.,
Brooklyn--Lithographs by Santin-
latour and Paintings by American
Artists. To Nov. 30.
Arlington Galleries, 274 Madison
Ave.--American Paintings.
Art Alliance of America. 10 E 47
St.--13th Annual Exhibition of
the National Society of Crafts-
men. Dec. 8-27.
Babcock Gallery, 19 E 49 St.--5th
Annual Exhibition of the Elect-
ics. Nov. 22-Dec. 6.
Brooklyn Museum, Eastern Parkway,
Brooklyn--Memorial Exhibition of
Paintings by Frederic Crownin-
shield. During Nov.
Buccini Studios, 347 Fifth Ave.--
Hand-painted Art Screens by Al-
berto Buccini. To Dec. 20.
Bush Terminal Sales Building, 130
W 42 St.--Persian Art Work. Nov.
24-Dec. 13.
Daniel Gallery, 2 W 47 St.--Paint-
ings by Man Ray. To Dec. 1.
Duvaen Bros., 720 Fifth Ave.--Old
Chinese Porcelains. Through Nov.
Perargil Gallery, 607 Fifth Ave.--
Paintings by Emil Carlsen and E.
W. Redfield. To Nov. 30.
556 Fifth Ave.--Watercolors and
Pastels, shown under the direc-
tion of Mrs. Albert Sterner. To
Nov. 29.
Macbeth Gallery, 450 Fifth Ave.--
Exhibition of Paintings and Sculp-
ture by Contemporary Artists. To
Nov. 29.
Group of the Younger American
Painters. To Nov. 29.
Intimate Paintings. To Dec. 6.
Madison Gallery, 106 W 57 St.--
Selected Group of American Paint-
ings. To Dec. 8.
Metropolitan Museum, Central Park at
E 82 St.--Open daily from 10 A. M.



Portrait of Barbara Duchess of Cleveland by Lely. 50x40

Fine Examples of the Early Italian, Dutch XVII Century
and English XVIII Century Schools.

ARTHUR RUCK,

GALLERIES: 4, BERKELEY ST.

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acquired by us. Paintings
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purchase price.

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Paintings, Art Objects
Books, Engravings
Autographs

to 5 P. M., Saturday until 10 P. M.,
Sunday 1 P. M. to 5 P. M. Admis-
sion, Monday and Friday, 25¢, free
other days.
Milch Galleries, 108 W 57 St.--Works
by Childe Hassam in various media,
Upper Gallery. To Dec. 6.
Lower Galleries, Selected Paintings
of limited size, Annual Holiday Ex-
hibition. To Dec. 25.
National Arts Club, Gramercy Park--
Books of the Year. To Nov. 26.
N. Y. Historical Society, 170 Central
Park W.--Books from the library of
the late Theodore Roosevelt, includ-
ing many association volumes.
N. Y. Public Library, Fifth Ave. &
42 St.--Annual Show of Prints new-
ly acquired. Print Gallery (Room
321). Illustrated books of the
past four centuries.
Pratt Institute Gallery, Ryerson St.,
Brooklyn--Brooklyn Society of Art-
ists Exhibition of Small Paintings.
To Nov. 26.
Ralston Gallery, 567 Fifth Ave.--
Paintings by a group of Americans.
To Nov. 29.
Reinhardt Gallery, 565 Fifth Ave.--
Landscape Paintings of a Group of
Six American Artists. Through Nov.
Schultheis & Co., 425 Fifth Ave.--
Paintings by a Group of American
Artists.
Touchstone Gallery, 11 W 47 St.--
Oils by Julie Stohr. To Nov. 30.
Women's Federation, Church of the
Ascension, 12 W 11 St.--Patriotic
Street Scenes by Childe Hassam
and Sacred Relics from Churches
of Verdun. To Nov. 27.
Zayas, M. de, 549 Fifth Ave.--The
Works of Seven French Painters.
To Dec. 6.

ART AND LITERARY
AUCTION SALE CALENDAR

Anderson Galleries, 489 Park Ave.--
Collection of Americana. Nov. 24.
25 and 26, afts.
Association Books and MSS. from
the collection formed by George S.
Hellman. A.M., Nov. 25-26. eves.

MILCHS ACQUIRE A WHISTLER

One of the sensations of the
present art season is the arrival
last week from England, of a beauti-
ful Whistler portrait, acquired by
the Milch Galleries. The subject
is "A Little Girl," painted in 1894,
during the period when the artist
was influenced by the Spanish school.
The color scheme is in the soft
browns that Whistler affected so
much at that time. It has the bril-
liancy of a Velasquez and the depth
and quality of a Goya, and withal,
is essentially Whistlerian in ex-
pression. The whole work is per-
meated with the spirit of child-
hood and is one of the artist's
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Foreign Countries	3.75
Single Copies	.10

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OBTAINED IN NEW YORKBrentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII. November 22, 1919. No. 5

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No. 212, English Adam Satinwood China Cabinet, was purchased by A. T. Crawford for \$410; No. 211, English Adam Painted Satinwood Commode, went to the same buyer for \$380; and, No. 213, Early American Empire Mahogany Piano, known as the "Jenny Lind Piano," was bought by Mrs. J. Sabin, for \$370.

FOLEY SALE, ENGLAND

The recent sale at Rutley Lodge, Claygate, England, the seat of Lord Foley, brought a total approaching \$500,000. The old French furniture fetched exceptionally high prices, even for these days, and Messrs. Duveen paid 9,870 pounds sterling for a pair of Régence parquerie commodes with massive ormolu mounts, each nearly 5 ft. wide. Mr. Frank Partridge paid 1,280 sterling for a small table inlaid in various woods and ivory, and 1,720 sterling for a Bouille side-table. A Louis XVI writing table brought 1,980 sterling from Mr. M. Harris, and kingwood and marqueterie table of the same period fetched 1,260 sterling. Among the pictures, a Greuze oval of Barbe de Courteille as a flower girl, realized 4,000 gns., and another Greuze, 1,000 gns., while a small Rembrandt of a woman nursing a child went for 4,000 sterling. Mr. Frank Partridge purchased a Rose du Barry cup and saucer for 280 gns., a Sevres cabinet for 470 gns., and a pair of Sevres jardinières for 800 gns.

NEW GALLERIES OPEN

An auspicious opening of the new Madison Galleries, 106 W 57 St., took place this week when some 20 canvases by contemporary Americans were placed on view. This small but choice display includes some unusually fine examples. For instance, E. Lampert Cooper's "The Entrance to the Village," one of the best, if not the best, painting done by this clever artist; Albert Groll's "Flying Clouds, Arizona," "Navajo Desert, Arizona," and "Rockaway Beach," this last an unusual theme for the painter par excellence of Western deserts and skies, but wonderfully effective in its wide stretch of beach in the foreground and the crowd of figures against a cloud flecked sky; "Haunt of the Partridge," by Robert H. Nisbet, an exquisite piece of autumn coloring; and two remarkable Gloucester pictures by Hobart Nichols. E. H. Potthast's "First Experience" may also be reckoned among the finest works by this interpreter of joyous childhood. His "Brighton Beach" and "Surf Bathing" are living, moving representations. Two small canvases, signed Spencer Nichols, are among the gems of the collection. "The Pearl," a marine phantasy, has the opalescent tints and radiance of the precious stone, and "Autumn Gold" is a glowing presentment of autumnal foliage. H. A. Vincent shows "Inner Harbor," and "Net Menders," two canvases in this artist's strong and colorful style. Colin Campbell Cooper, Eliot Clark and Cullen Yates are represented by characteristic and admirable work.

OBITUARY

Andrew J. Hoyt

Andrew J. Hoyt, an artist who painted portraits of many prominent Philadelphians, died at his home, 258 S 11th St., Phila., last week. Mr. Hoyt, who was 72 years old, had been ill with pneumonia. He retired ten years ago. He had been connected with the Academy of the Fine Arts and is survived by his wife and a daughter. The late Henry Hoyt, also an artist of note, was his brother.

John A. Anderson

John A. Anderson, for many years connected with the Tiffany Studios, died recently at Havana, Cuba, where he was superintending the decoration of the President's palace. He was born in Sweden 55 years ago and was a pioneer settler in the Bedford Park section of the Bronx.

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teen Cresson Scholarships awarded this year for travel
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The well-known firm of Cannell
& Chaffin, Inc., of 720 Seventh St.,
Los Angeles, opened a new gallery
early in Nov. with a collection of
paintings by prominent Americans;
Hassam, Murphy, Daingerfield, Bal-
lard Williams, Geo. Elmer Browne,
Geo. Bogert, Lillian Genth and
others. Other exhibits include
early French, Italian and Spanish
furniture, tapestries and pottery.

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ART EXHIBITION CALENDAR

American Society of Miniature Paint-
ers--The 21st Annual Exhibition.
Arden Galleries, 599 Fifth Ave.
Nov. 24-Dec. 31. Offerings must
be sent Nov. 21 only.
Corcoran Gallery of Art, Washington,
D. C.--Seventh Exhibition of Con-
temporary American Oil Paintings.
Dec. 1919-Jan. 1920. Entries from
Wash. on or before Dec. 1. N. Y.,
Boston and Phila. entries on or
before Nov. 21.
National Academy of Design--Winter
Exhibition. American Fine Arts
Galleries, 215 W 57 St. Dec. 12-
Jan. 11, 1920. Exhibits received
at 214 W 58 St. only on Nov. 24-
25, 9 A. M.-5 P. M.
Pennsylvania Academy of Fine Arts
and the Phila. Watercolor Club--
17th Annual Exhibition. To Dec. 14.
Pennsylvania Society of Miniature
Painters and the Pennsylvania Ac-
ademy of the Fine Arts. To Dec. 14.

**CALENDAR OF SPECIAL
NEW YORK EXHIBITIONS**

Ackermann & Son, 10 E 46 St.--Water-
color Drawings of American Aero-
planes at work in France. By Bert-
ram Sandy. Old English Sporting
Paintings and Prints. To Dec. 13.
American Museum of Natural History,
Central Park, W.--Industrial Art,
textiles and costumes. To Nov. 30.
Ardsley Studios, 110 Columbia Hgts.,
Brooklyn--Lithographs by Fantin-
Latour and Paintings by American
Artists. To Nov. 30.
Arlington Galleries, 274 Madison
Ave.--American Paintings.
Art Alliance of America, 10 E 47
St.--13th Annual Exhibition of
the National Society of Craftsmen.
Dec. 8-27.
Babcock Gallery, 19 E 49 St.--5th
Annual Exhibition of the Eclect-
ics. Nov. 22-Dec. 6.
Brooklyn Museum, Eastern Parkway.
Brooklyn--Memorial Exhibition of
Paintings by Frederic Crownin-
shield. During Nov.
Buccini Studios, 347 Fifth Ave.--
Hand-painted Art Screens by Al-
berto Buccini. To Dec. 20.
Bush Terminal Sales Building, 130
W 42 St.--Persian Art Work. Nov.
24-Dec. 13.
Daniel Gallery, 2 W 47 St.--Paint-
ings by Man Ray. To Dec. 1.
Duveen Bros., 720 Fifth Ave.--Old
Chinese Porcelains. Through Nov.
Ferargil Gallery, 607 Fifth Ave.--
Paintings by Emil Carlsen and E.
W. Redfield. To Nov. 30.
556 Fifth Ave.--Watercolors and
Pastels, shown under the direc-
tion of Mrs. Albert Sterner. To
Nov. 29.
Macbeth Gallery, 450 Fifth Ave.--
Exhibition of Paintings and Sculp-
ture by Contemporary Artists. To
Nov. 29.
Group of the Younger American
Painters. To Nov. 29.
Intimate Paintings. To Dec. 6.
Madison Gallery, 106 W 57 St.--
Selected Group of American Paint-
ings. To Dec. 8.
Metropolitan Museum, Central Park at
E 82 St.--Open daily from 10 A. M.



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Upper Gallery. To Dec. 6.
Lower Galleries, Selected Paintings
of limited size, Annual Holiday Ex-
hibition. To Dec. 25.
National Arts Club, Gramercy Park--
Books of the Year. To Nov. 26.
N. Y. Historical Society, 170 Central
Park W.--Books from the library of
the late Theodore Roosevelt, includ-
ing many association volumes.
N. Y. Public Library, Fifth Ave. &
42 St.--Annual Show of Prints new-
ly acquired. Print Gallery (Room
321). Illustrated books of the
past four centuries.
Pratt Institute Gallery, Ryerson St.,
Brooklyn--Brooklyn Society of Art-
ists Exhibition of Small Paintings.
To Nov. 26.
Ralston Gallery, 567 Fifth Ave.--
Paintings by a group of Americans.
To Nov. 29.
Reinhardt Gallery, 565 Fifth Ave.--
Landscape Paintings of a Group of
Six American Artists. Through Nov.
Schultheis & Co., 425 Fifth Ave.--
Paintings by a Group of American
Artists.
Touchstone Gallery, 11 W 47 St.--
Oils by Julie Stohr. To Nov. 30.
Women's Federation, Church of the
Ascension, 12 W 11 St.--Patriotic
Street Scenes by Childe Hassam
and Sacred Relics from Churches
of Verdun. To Nov. 27.
Zayas, M. de, 549 Fifth Ave.--The
Works of Seven French Painters.
To Dec. 6.

**ART AND LITERARY
AUCTION SALE CALENDAR**

Anderson Galleries, 489 Park Ave.--
Collection of Americana. Nov. 24,
25 and 26, afts.
Association Books and MSS. from
the collection formed by George S.
Hellman, A.M., Nov. 25-26, eves.

MILCHS ACQUIRE A WHISTLER

One of the sensations of the
present art season is the arrival
last week from England, of a beauti-
ful Whistler portrait, acquired by
the Milch Galleries. The subject
is "A Little Girl," painted in 1894,
during the period when the artist
was influenced by the Spanish school.
The color scheme is in the soft
browns that Whistler affected so
much at that time. It has the bril-
liancy of a Velasquez and the depth
and quality of a Goya, and withal,
is essentially Whistlerian in ex-
pression. The whole work is per-
meated with the spirit of child-
hood and is one of the artist's
best works of the period it repre-
sents.

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